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ed curves and spiral tips have all been hammered out after Mr. Tiffany's designs at the armory forge, and are examples of skilful hand-work.

The frieze, which is not yet in place, will be, when finished, the most important decoration of the kind yet attempted here. It is to represent the arms and methods of warfare of all ages, beginning with the savage tribes and coming down to our own day. To each period is allotted a certain division, which comprehends a shield and a plaque. These are inclosed in a border of three bands, which, looped and tied, inclose the different arms, making not only their ornamental frame, but furnishing a repository of historical research which must be always interesting to the student. For example, take the two periods—Roman and Greek. On the Roman shield is the historic wolf, on the plaque a combat; about these one discerns the Roman military yoke, the slings, the tuba, the military eagles, the helmet, the scales of the Roman armor, and a battering-ram. The division appropriated to Greece, which is larger and directly opposite the mantel, has two shields; on one is the lion's head, on the other that of Medusa; the plaque between shows a Greek and an Amazon fighting, and about these are grouped the arms and military insignia of the nation. Each period is thus reproduced, until over the mantel the modern and savage meet in a great cannon-ball crossed with the savage spear and modern rifle in a whirl of color representing the smoke, dust, and motion of battle.

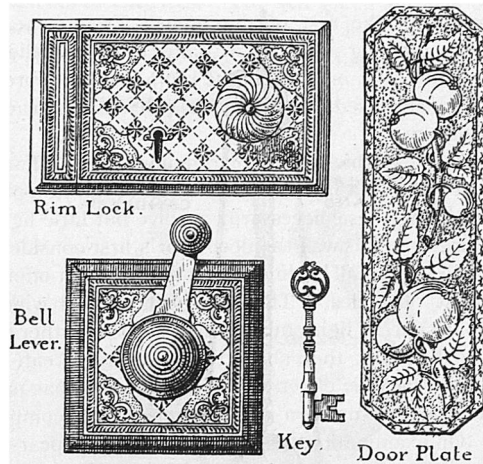
The color treatment is based on the representation of the inlaying of metals. The canvas is first covered with silver, and the dark rich hues of the ground are laid on in transparent colors, through which the silver gleams and occasionally appears intact. The ornaments and arms will appear in relief against these, worked out in higher colors. By day the aspect of the room is somewhat gloomy, but by night this peculiar metallic decoration may be expected to come out in strength. MARY GAY HUMPHREYS.

EDIS ON CITY HOUSE DECORATION.

UNDER this department we have, during the past few months, given summaries of the attractive lectures on "Decoration and Furniture of Town Houses," delivered by the well-known British architect, Mr. Robert W. Edis, before the London Society of Arts. These lectures have just appeared complete in book form, with the imprint of Messrs. Scribner & Welford, of this city. They have been revised, amplified, and rendered more valuable by the addition of practical illustrations. Instead of continuing our summaries of these lectures, therefore, we complete our presentation of the author's opinions, by quoting from the published volume before us, which is beautifully printed on very good paper and substantially bound. The illustrations are lithographic reproductions of pen-and-ink drawings, having no especial artistic merit, but they are abundant and to the point.

Mr. Edis has no sympathy with such fashionable follies in room decoration as have been so deliciously satirized by Du Maurier in *Punch*. Indeed he loses no opportunity of expressing his contempt for them. He says: "Any scheme of decoration which shall consist merely of so-called artistic wall papers, arranged in two or more heights, in the present indiscriminate fashion, without reference to the proportion of the rooms, high or low, long or square, or of stiff spider-legged furniture, of would-be quaintness in make or shape, covered with cretonne or stuff, more or less to match the paper—anything, indeed, that shall give a cold, comfortless, not-to-be-touched appearance, a sort of culminating finish of so-called high art decoration, is as much a mistake as the dreary lifeless formality, of the gilt and ginger-bread type, of imitation French work, so long affected. The art work in the room should assist, not take away from, its home-like feeling. We want a

room we can live in, delight in, and be really at home in; not a museum in which we may walk about and admire, but must not touch, in which everything seems got up in the highest art fashion, which you are to look at and say, 'How pretty! how lovely!' but which, somehow or other, will probably lead many common-sense people to go away dissatisfied, and think that if this kind of frozen art is the real artistic bread we are to



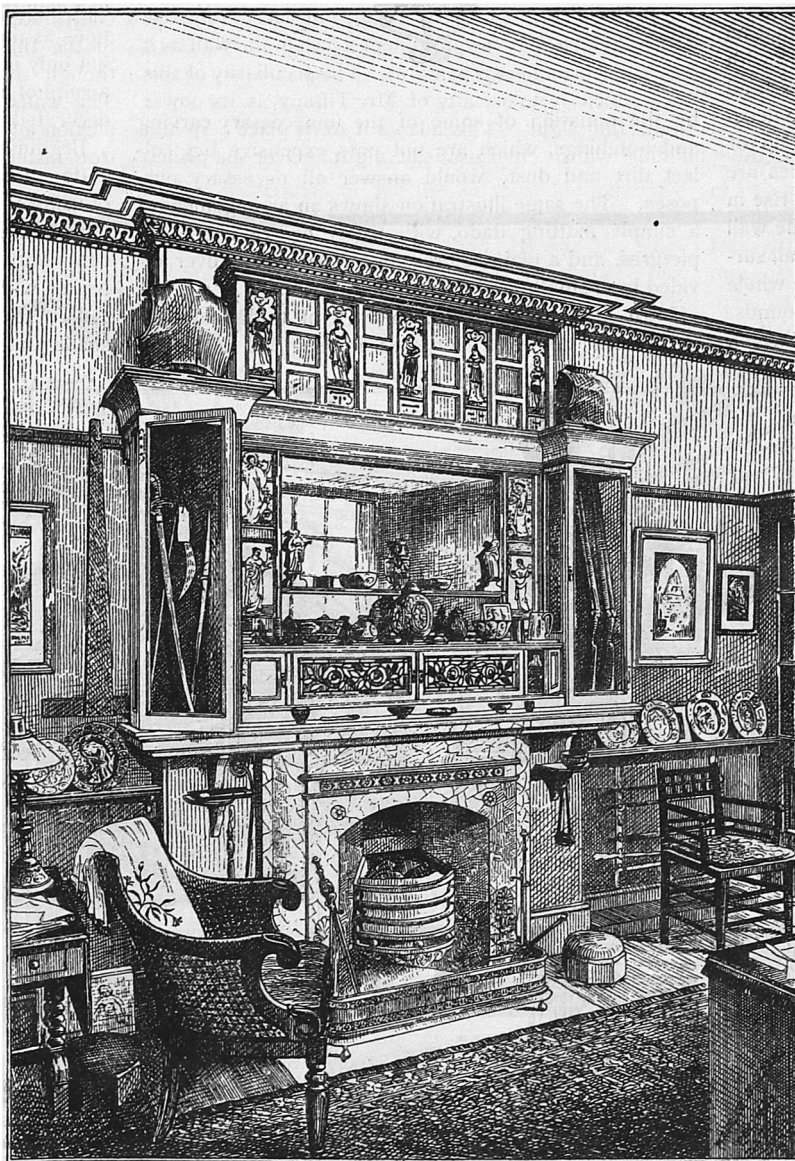
partake of, there is but little real satisfaction in it. Surely all this kind of stilted decoration is giving a stone when people are asking for bread."

The use of what is called a flattening coat, or finishing coat, of paint mixed with turpentine only, for wall surfaces, so as to produce a dull flat or dead surface without gloss, our author thinks a mistake, for this kind of work does not last when exposed to the weather; it

terially to the general artistic effect. The broad frieze, above the picture or general wall space, should be much lighter in tone, and here of course there is an opportunity for real art-work. A broad decorative painted frieze, painted in compartments or panels, with figure-subjects, Mr. Edis believes to be the most desirable finish; but we caution our readers to beware how they introduce such pretentious art-work into their homes. To be desirable it must be executed by an artist of more than ordinary ability, and for the work of such an artist a very large price must be paid. When our author commends stencil work of a certain kind, he suggests something which is more practical, because within reach of persons of moderate means. He says: "As an example of what may be done in stencil work in oil, I have seen some designs by a practical working decorator, in which the general treatment is thoroughly artistic in its character, and free from the usual mechanical sameness of coloring, or reproduction of various cut stencil plates, in one tone or shade of tinting, and in unvaried and monotonous repetition. In ordinary stencil decoration, the pattern is generally rubbed on in one tone of color, and the arrangement of the design is, as a rule, a mere reproduction of parts prolonged indefinitely, according to the amount of space to be covered; in the special work I refer to, instead of plain flat treatment of the stencil pattern, there is produced, by cleverness of handling and artistic touch, a varied tone in the different leaves and fruit forming the pattern, either by working the stencil brush very slightly over a portion of the leaf, and increasing the strength of touch and amount of color in the lower portion, by which a pleasant gradation of color is carried out, or by the use of two or more tints in the same leaf or flower, carefully blended at the moment, and worked off into delicately shadowed surfaces, by which an extremely good effect is obtained. The general decorative effect is still as it should be in this kind of work, quite flat and simple; but infinitely greater artistic character is given to the work by the skill and feeling shown in the manipulation of the brush, and in the interchange of one or two colors, to say nothing of a fairly artistic rendering and decorative treatment of the design itself by interchanging the stencil plates, and avoiding, as far as possible, any formal repetition."

Window-openings, we are reminded, are not half utilized, as a rule, in sitting-rooms; the space is very often filled up by a chair, or small table, altogether in the way; in these window-recesses, Mr. Edis suggests, might be made comfortable seats, or divans, amply and fully stuffed for ease and comfort, covered with leather or stuff, to harmonize with the other work in the rooms; and the seat inside might be fitted up for newspapers or magazines, or, in the bedrooms, for clothes, bonnets, or any other special purpose for which they might be desired. Plain pine-framed seats and risers are all that are required, properly stuffed and covered; any good joiner or upholsterer would make these at a very moderate cost, and provide not only comfortable seats but useful spaces for stowing away and preserving all sorts of things, for which it is often so difficult to find room in a city house of ordinary dimensions. In the recesses of the bedrooms might be arranged hanging closets for dresses, with shelves for linen, boxes for boots and bonnets, and the numerous articles of dress which necessarily accumulate in the household, where we have to provide for all sorts of seasons, and are often doubtful whether we want spring, summer, or winter clothing. A simple pine-panelled cupboard front is all that is required.

The centre panel might be filled in with looking-glass down to the ground like an ordinary wardrobe, the doors divided, so as not to be cumbersome or heavy, the whole height of the cupboard being from seven to eight feet, including the bonnet or boot box at the bottom and the shelf at the top. Between the top of this and the ceiling the space should be filled up with a smaller cupboard, with shelves for stowing away surplus



A STUDY MANTELPIECE. BY ROBERT W. EDIS.

shows every mark of dirt, and will not stand washing. This picture-surface, if painted, should not be varnished, but the dado and all wood-work of the doors and windows will be made much more effective if varnished. The wood-work should be painted of similar color, as a rule, to the walls, but of much darker tone in two shades, and the panels covered with good ornament, stencilled on, all of which is inexpensive, and adds ma-

clothes and linen, but it is hardly necessary to suggest a use for any cupboards or shelves.

Many other ways of adapting what he calls constructive furniture, which could be carried out at comparatively small cost, are given by Mr. Edis. The cupboard fronts suggested could be made in pine painted at small cost, the expense of the inside fittings of course would vary according to what was required, but with a little thought and a little care all this kind of "constructive furniture" may be made artistic in character, easily removable, eminently useful, and withal inexpensive.

The illustration given on page 103 shows cupboards and shelves designed by Mr. Edis for guns, fishing-rods, swords, and china, cigars, tobacco, and pipes, in his own library. This work, he tells us, was done in pine, painted at a moderate cost, the tiles and figure plaques after Teniers, being from an old German stove, and quite unseen until placed as shown. The whole work was executed by an ordinary builder, and fitted over the original mantelpiece, which, fortunately, happened to be of simple and fairly good design, the house having been originally designed by an architect, and not by a speculative builder.

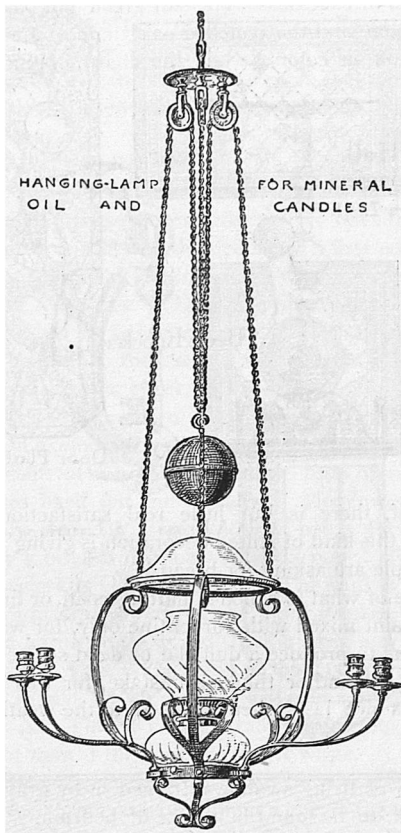
If one does not wish, for various reasons, to remove the present grates and mantels of a house, he can adapt some design for fitting up over old mantels, with some useful piece of furniture, at a small cost, and thus improve the general effect of his rooms without interference with existing arrangements, and without what Mr. Edis calls adopting "the commonplace, tasteless, and eminently dirty alternative of a wooden mantel-board, covered with velvet or cloth with senseless and useless fringe." This mode of decoration may be objectionable in a city like London, where dust and smut accumulate to a degree unknown in America (excepting perhaps Pittsburg); but under ordinary conditions there is much to be said in its favor.

In his own dining-room our author tells us that he fitted up the space over the original mantelpiece with a cluster of shelves specially made to take blue and white china, which, he thinks, has a much more decorative effect, thus arranged, than when hung up or placed in single and isolated pieces. The shelves are moulded on the edge and made narrower as they rise in height, and the whole cluster is fastened to the wall with strong wrought-iron brackets, the painted wall surface forming a background for the china. The whole was put up, we are told, at the cost of a few pounds. Under the lower shelf is arranged a light rod on which are hung russet-brown Utrecht velvet curtains to hide the modern mantelpiece, and to shut in the whole space when a fire is not required.

The dining-room, illustrated on this page is decorated and furnished from Mr. Edis's own designs, as an example of simple treatment for wall decoration and furniture. In this room the mantelpiece, with the étagère over, is made to form an important feature of the general design; the wall space is divided by a high dado or picture rail slightly moulded with half-inch gas piping under, as a picture rod. The frieze is painted in a plain vellum color, and decorated with stencil pattern enrichment. The wood-work generally is of pine varnished, the panels of the doors and shutters filled in with stencil decoration in a light shade of brown under the varnish. The general wall surface is hung with an all-over pattern paper of warm golden brown admirably adapted for pictures. The furniture throughout is executed in Spanish mahogany, and designed to harmonize with the general character of the decoration.

The illustration on page 105 shows a dining-room buffet which, though perhaps somewhat over-elaborated

with unnecessary carving and ornament, combines all the requisites of a sideboard for general dining-room use, with shelves for china and glass, ample space for dinner or breakfast service, cellaret for wine, drawers for table linen as well as for drawings or instruments, and cupboards for papers; the glass is of sufficient size to lighten up the room without being ugly or vulgar in shape. Such a buffet as this, made simpler in design



by the omission of some of the unnecessary carving and notchings, which are not only expensive but collect dirt and dust, would answer all necessary purposes. The same illustration shows an arrangement of a simple matting dado, with paper centre space for pictures, and a plain-colored distemper frieze over divided by a small moulding or picture-rail.

Most of the brass and iron work of to-day adapted for general domestic purposes, in England as in this

the smallest fittings of a house, good design and good art may be obtained for almost the same cost as the inferior and generally ugly and commonplace fittings which are nowadays generally used.

To the English reader one of the most valuable features of Mr. Edis' book is contained in its practical hints as to the probable cost of modern improvements in decoration and furniture. To the American reader these hints are of little use. But, in spite of some idiosyncrasies of the author—such as his advocacy of stone fenders and the painting of stone floors—which our readers we suppose will hardly be in a hurry to adopt, the book is one which we can heartily recommend as giving the opinions of a practical architect, who, while in active sympathy with what is being done toward the improvement of our houses, sets his face resolutely against the sickening art cant rampant in England, which threatens to retard, if not bring into contempt, the work of honest and intelligent reformers.

PRACTICAL ROOM DECORATION.

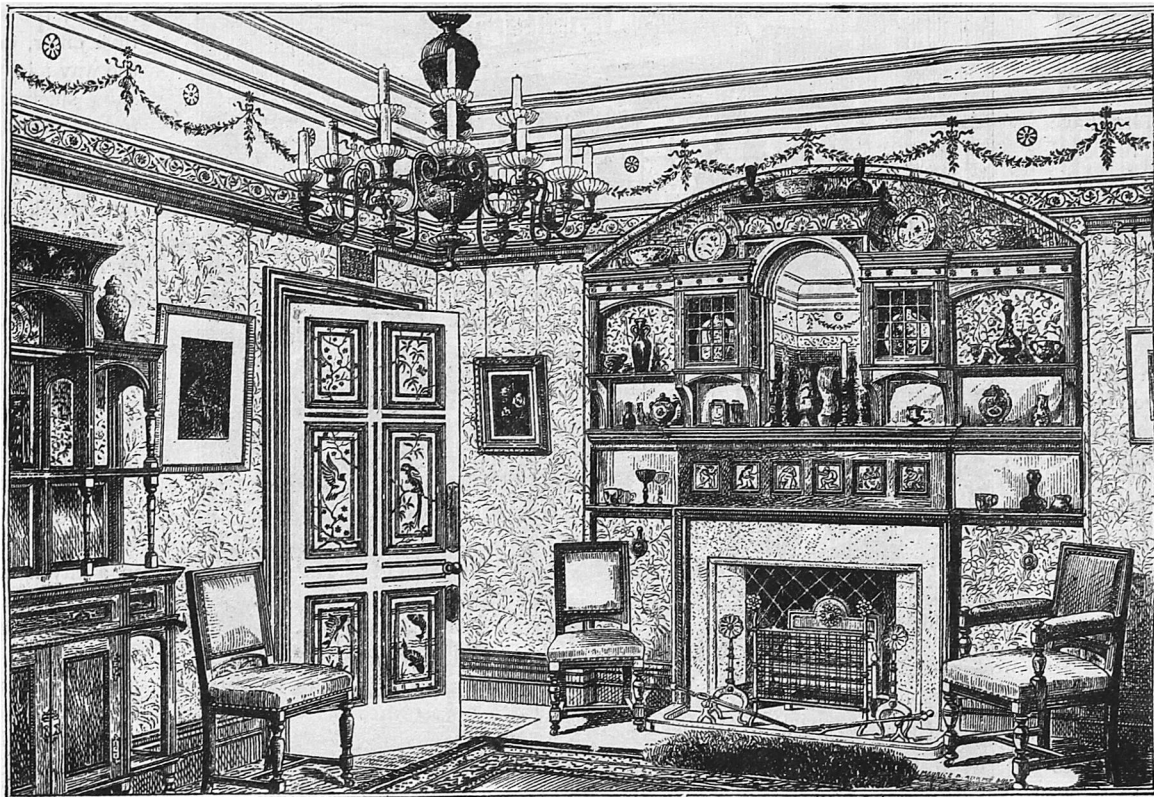
II.

SUGGESTIONS FOR SMALL APARTMENTS.

IN a recent number of THE ART AMATEUR we presented the ideas of Mr. H. J. Cooper for the decoration of "a model back parlor." We did not follow him in his ideal dining-room, for his suggestions, for the most part, were, in our opinion, "outré" in conception, and indeed not such as we would advise our readers to adopt. Being written for Londoners, moreover, they provided for peculiar conditions of locality and climate which do not exist in American cities. Mr. Cooper's next sketch in The Artist is of a modest little English country house. From this we extract such portions as may be found serviceable to American readers, not only in the country but in cities as well, where such a suite of small apartments as he describes are to be decorated.

Beginning with the low-ceiled drawing-room of his cottage residence, he starts out with the bold intention of using the primary colors—red, blue, and yellow—the term primary as used here, however, being of course only comparative—none of the colors used being pure. He begins with red for doors, shutters, skirtings, and dado rail. "For the red," he says, "I take a richer, fuller shade than the rich red of an ordinary Japanese tray.

It must by no means approach a crimson, nor yet be so fiery as a scarlet. Further, we will have a dado, three feet high, of red India matting, all red, not broken or 'checked.' The color of this coincides with that of the wood-work. It should be observed that the drawing-room is broken into two rooms—larger and smaller, with an arched opening connecting them. In the larger room is a bow-window with a boxed seat running round it, comfortably cushioned, and in the smaller room a broad window with French casements opening on to the terrace and grounds. Both windows are on the same side—have the same aspect. The red India matting forms a line, waist high, round the two rooms, but I have



DINING-ROOM FURNITURE AND DECORATION. BY ROBERT W. EDIS.

country, is devoid of taste in form, design, and treatment. As examples of what is good of this kind, and may be found in some of the London shops, Mr. Edis presents illustrations of such articles as locks, plates, bell levers, knockers and hanging hall lamps, several of which we reproduce. These are all selected as inexpensive examples of artistic metal work. They are presented for the purpose of showing that, even in

ventured to treat the upper walls differently in each room. A willow-patterned raised flock paper in soft creamy yellow covers the wall above the dado line in the larger room, and the same pattern, but in greenish turquoise blue on a warm cream-colored ground, proves to be a happy alternation for the smaller room. There seems to be no valid reason why two or three rooms forming a double room or a suite of rooms